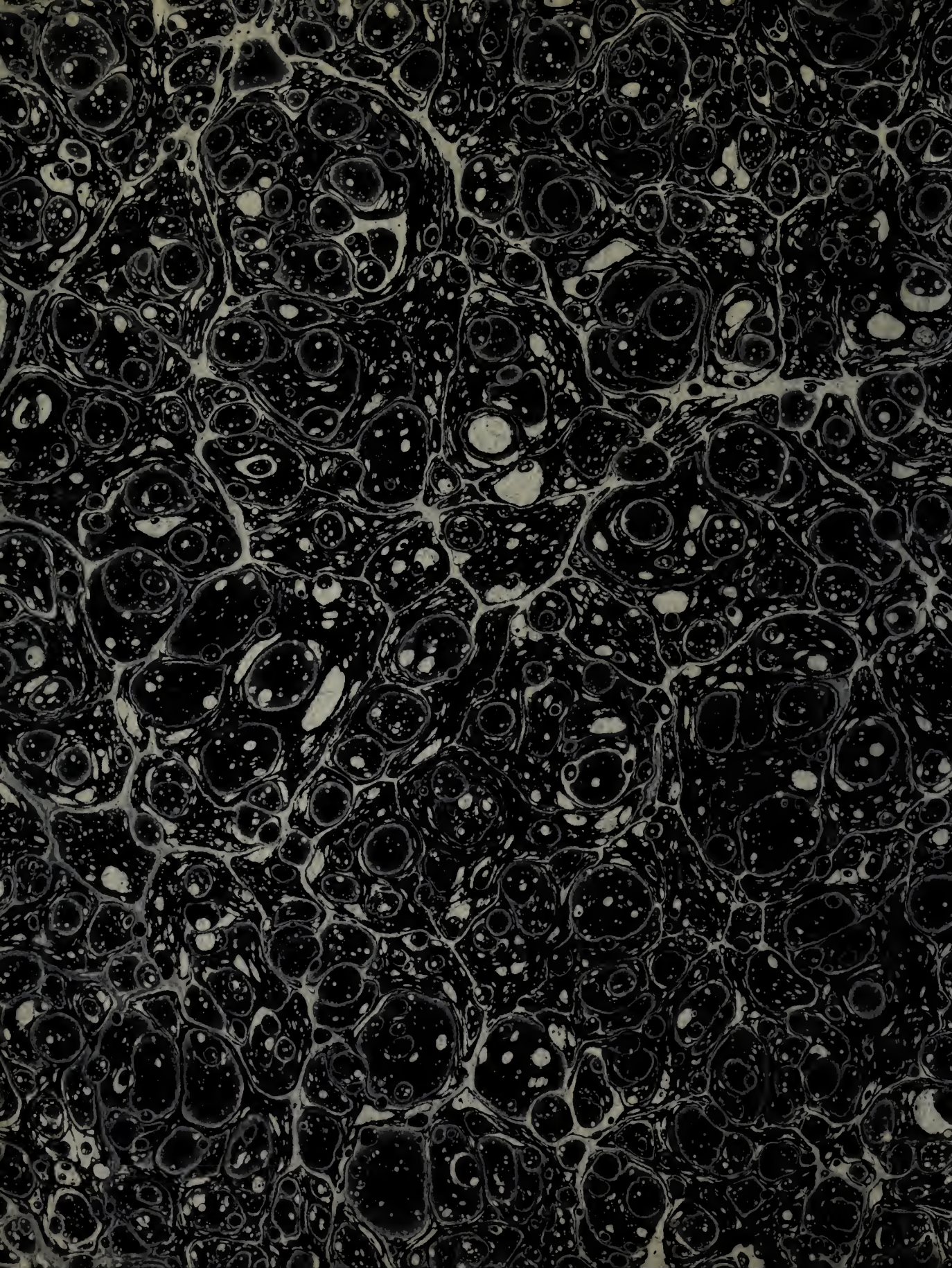

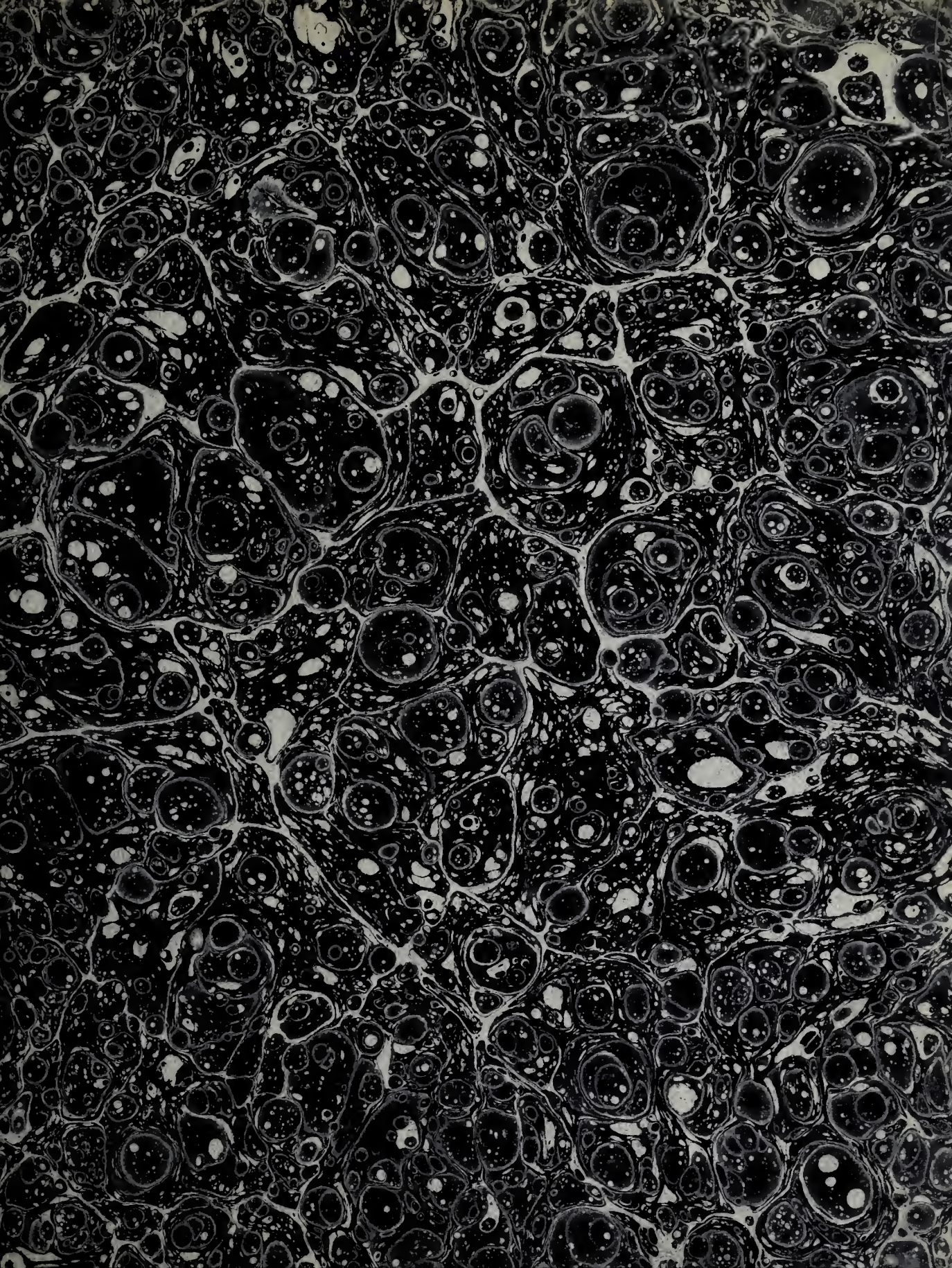

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William Sequier Esq.
decd. - 1844. -

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from 1796 to 1802

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1801
May 16
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A

Catalogue

OF

The SUPERB, CAPITAL, and truly VALUABLE COLLECTION

OF CELEBRATED

ITALIAN PICTURES,

LATELY PURCHASED

From the COLONNA, BORGHESE, *and* CORSINI PALACES, *&c.*

BY

WILLIAM YOUNG OTTLEY, ESQ.

FORMING AN UNRIVALLED ASSEMBLAGE OF THE GENUINE AND FINEST WORKS OF THE ITALIAN SCHOOLS.

Which will be Sold by Auction,

BY MR. CHRISTIE,

At his Great Room, Pall Mall,

On SATURDAY, MAY the 16th, 1801,

AT TWELVE o'CLOCK.

L.6263

May be Viewed Two Days preceding the Sale, when Catalogues may be had in Pall Mall.

ILAP85-D5481

TO THE PUBLIC.

THE celebrity of many of the Pictures now exhibited, renders it unnecessary to expatiate on their particular excellence, which has long been noted by the concurrent opinion and judgment of those, whose fine Taste and Knowledge in Art, best qualify them to decide. But it may be proper to observe, that not only the Pictures are amongst the finest Works of the Masters to whom they are ascribed, but further, that, with few exceptions, *they now, for the first time, have been removed from the Palaces for which they were painted, and perhaps for the very situations in which they were placed by the Artists.*

To this circumstance may be attributed the extraordinary preservation in which most of these Pictures appear, having ever remained under the pure climate of Italy, so favourable to their freshness and brilliancy; unexposed to injudicious experiments of varnishes, and other methods of repair; and carefully protected from the rude touch of Daubers and Copyists, by the successive Princes of the great Houses of Colonna, Borghese, and Corsini, &c. &c. whose delight, and whose pride, rested in these Collections, as conferring the Palm of Genius and of Taste on their Country, and on themselves.

It is well known, how much the great Nobles of Rome valued themselves on the possession of the *Chef-d'œuvres* of Art. Some few years past, no price could have tempted the Conſtable Colonna, or Prince Borghese, to have permitted any one great Work of a great Master to be removed from their Galleries. Some few good Pictures indeed, have from time to time been exposed to Sale from the inferior Collections in Italy; but imperious necessity alone could wrest from its stately palaces, *the known and signal Examples of fine Painting and Statuary*, which attracted Visitors to admire, from Petersburgh, from Paris, and from London.

It is to the æra of fatal Revolution in Italy; it is to the oppressive spirit of its invaders; it is to the fallen grandeur of the Nobles and Princes of Rome; it is to their extreme need and distress, that is to be attributed finally their parting with what they so long possessed, and so highly valued.

CONDITIONS OF SALE AS USUAL.

A Catalogue, &c.

SATURDAY, MAY the 16th, 1801.

Pictures.

50 .. 8 ~	*Saſſoferrato*	—	1 MADONA—Head and Hands—highly finiſhed:——*ſize 1 foot 2 inches, by 1 foot 5½* Mr Robinson
49 .. 7 ~	*Nicclo Pouſſin*	—	2 LANDSCAPE and FIGURES, a Waterfall in the Center of the Picture with a diſtant View of *Olevano*, in L'Abruzzo, in the State of Naples, where *Nicolo* frequently ſtudied Landſcape,——*2 feet 5, by 2 feet 9* Mr Thompſon
60 .. 18 ~	*Claude Loraine*	—	3 LANDSCAPE and FIGURES — Evening — a View on the Tiber, near Rome, from the *Palace Colonna*; mentioned in the printed Catalogue of the Pictures of the *Palace Colonna*, [No. 378] Mr Barham
59 .. 17 ~	*Scarellino di Ferrara*, born 1551, died 1621.		4 NYMPHS AWAKED by CUPIDS;—a fine Example of this eſteemed Painter, who united in a high Degree the Venetian Colour with the Grace and clear Obſcure of the Lombard School, and was ſtiled the *Paulo* of Lombardy——*1 foot 7½, by 1 foot 4½* Mr Price
99 .. 15 ~	*Franceſco Vanni*	—	5 THE REPOSE in ÆGYPT; one of the beſt cabinet Pictures of this Maſter, who was the moſt ſucceſsful follower of *Barocci*, and Head of the Sieneſe School at the Period in which he lived——*2 feet 4½ by 2 feet 10* Sir W. Young

£ S D

178 .. 10 .. — *Sodoma*, died at Siena 1554, aged 75

6 MADONA with the INFANT CHRIST and ST. JOHN; probably the only Picture in England of this great Master, who was the first of the Sienese School, and a worthy concurrent of *Raffaele:* His Cabinet Pictures are *extremely rare* even in his own Country,—— 1 *foot* 6 *by* 2 *feet* 2 Earl Fitzwilliam

29 .. 8 .. — *Michael Angelo Buonaroti*

7 THE SAMARITAN WOMAN at the WELL; the preparation for a Picture, perhaps intended to have been finished by himself. Mic. Angelo is generally believed to have painted only two or three Pictures in Oil; those small ones we so frequently see ascribed to him, are all painted by his Scholars, from his Designs; many have been painted from this Drawing, which formerly had a place in the *collection of the King of Naples, at Capo di Monte*——board, 1 *foot* 11½ *by* 2 *foot* 7 Sr W. Young

47 .. 5 .. — *Raffaele d'Urbino* —

8 CARTOON for the Horses Head in the *Fresco of Heliodorus in the Vatican*; much finer than in the Picture which was executed by *Raffaele's Scholars*; from the *Palace Albani* Mr Thompson

189 .. 0 .. — *Titian* —

9 HOLY FAMILY with SAINTS; a finely preserved Example of the Master, whose Pictures of this *Cabinet Size* are very rarely met with—— 1 *foot* 9½ *by* 1 *foot* 6 Earl Fitzwilliam

120 .. 15 .. — *Raffaele d'Urbino* —

10 MARTYRDOM of SAINTS, a very early Picture of this Prince of Painters, executed before he left the School of his master *Perugino*; from the *Palace Borghese*—— 1 *foot* 4½, *by* 10 *inches* Lord L—

189 .. 0 .. — *Mazzolino di Ferrara*, died aged 49, about 1530

11 CHRIST DISPUTING with the DOCTORS—The Pictures of this Master, who was fellow Disciple with *Benvenuto Garofolo, under Lorenzo Costa*, are, as may be supposed from the Circumstance of their extraodinary Finishing, *extremely scarce*. This Picture is particularly mentioned by the *Abbe Lanzi* in his *Storia Pittorica*, as one of the finest of the very few Examples of them to be met with: From the *Villa Aldobrandini*, for a Cardinal of which name, this Picture was painted by *Mazzolini*——board, 1 *foot by* 1 *foot* 5¼ Do—

252 .. 0 .. — *Benvenuto Garofolo* —

12 HOLY FAMILY with SAINTS, a highly preserved Picture in the finest Manner of the Master, easily to be distinguished from the many Pieces painted by others in his School, which generally pass as *Garofolo's own Performances*; from the *Colonna Palace*——board, 1 *foot* 4½ *by* 1 *foot* 1 Do—

£ S D

147 .. 0 .. *Titian* — 13 THE DAUGHTER of HERODIAS, with the Head of *St. John the Baptiſt*, a highly coloured Picture of the Maſter; in his *Giorgione Manner*; from the *Guarda Roba* of the Palace Doria, Rome——2 *feet* 5 *by* 2 *feet* 10 Lord D—

178 .. 10 .. *Nicolo Pouſſin* — 14 A LANDSCAPE with the diſtant View of an ancient Town, and Figures reclining in the Fore Ground, after Sun-ſet: A Moment *Nicolo* frequently preferred as agreeing with the *Idea of Solemnity*, which is the firſt Characteriſtic of his Landſcapes—3 *feet* 3 *by* 2 *foot* 5 Mr Price

189 .. 0 .. *Guido Reni* — 15 ST. JEROME—Head and Hands—from the *Albani Palace*; an extraordinary Proof of the *Powers of Pencil*, which this Artiſt is univerſally acknowledged to have poſſeſſed in his latter Time, in a Degree ſurpaſſing every other Italian Painter——1 *foot* 10½ *by* 2 *feet* 3 Lord D—

294 .. 0 .. *Lodovico Caracci* — 16 THE ENTOMBING of CHRIST, ſtile of *Coreggio*; management of the effect moſt extraordinary——board, 1 *foot* ½, *by* 1 *foot* 4¼ Earl Fitzwilliam

294 .. 0 .. *Scidone* — 17 THE REPOSE in EGYPT with Angels, a Cabinet Picture of this Maſter, perhaps *unique*, giving upon a ſmall ſcale, an Idea of his large works at *Copo di Monte*; from the *Colonna Palace*, [Cat. N°. 1068] oval, board, 1 *foot* 1, *by* 1 *foot* 5½ Sr W. Young

283 .. 10 .. *Annibale Carracci* — 18 A MAGDALEN, one of the moſt ſtudied and highly finiſhed Pictures of this great Maſter; engraved the ſame ſize in the celebrated work of the *Scuola Italica*, publiſhed in Rome by the late *Mr. Gavin Hamilton*; from the *Borgheſe Palace*—— copper, 1 *foot* 1 ¾, *by* 10⅝ *inches* Mr Simpson

304 .. 10 .. *Corregio* — 19 VIRGIN and CHILD, an early performance of the Maſter, upon a Gold Ground, in which the native Grace of *Coreggio* is not loſt by its participating a little of the Stile of his Maſter, *Andrea Mantegna*: engraved by *Cunego*——board, 1 *foot* 1¼, *by* 1 *foot* 5 Lord D—

252 .. 0 .. *Gaſpar Pouſſin* — 20 LANDSCAPE with FIGURES—the Entrance to *L'Arriccia*, near Rome. This Picture and its Companion, when in the *Corſini Palace*, were eſteemed the fineſt ſmall Examples of the Maſter in Rome——2 *feet* 2, *by* 1 *foot* 7½ Mr Robinson

L S D

252 .. 0 .. 0 *Ditto* — — 21 The Companion to the Former, a Woody Scene, a Shepherd leading his Flock;—*out of the Picture—ſtriking*——2 *feet* 2, *by* 1 *foot* 7½ Lord D —

336 „ 0 „ 0 *Domenichino* — 22 A REPOSE in EGYPT, in a Landſcape, *extremely rare.*—*Domenichino* Painted ſo few Landſcapes, that this may be conſidered almoſt *unique*; from the *Corſini Palace*——1 *foot* 6½, *by* 1 *foot* 4½ Mr Robinson

388 „ 10 „ 0 *Claude Lorraine* — 23 LANDSCAPE, with Paſtoral Figures, *Afternoon*, View on the *Tiber*, in his fineſt manner, and in the higheſt Preſervation; a Cabinet Picture, from the *Corſini Palace*——1 *foot* 9, *by* 1 *foot* 4 Lord D —

189 „ 0 „ 0 *Nicol. Pouſſin* — 24 A large LANDSCAPE with FIGURES, in his great ſtile; from the *Falconieri Palace*——5 *feet* 9, *by* 4 *feet* 1 Mr Robinson

462 .. 0 .. 0 *Giorgione* — 25 HOLY FAMILY and SAINTS, a Capital Picture, the Colouring even richer than *Titian*; from the private Apartment of the *Prince Colonna*, [Cat. N°. 380]——board, 2 *feet* 8, *by* 2 *feet* 1 Earl Fitzwilliam

441 „ 0 .. 0 *Mazzolino de Ferara* — 26 ECCE HOMO—Chef d'Œuvre of the Maſter, from the *Villa Aldobrandini*——1 *foot* 5, *by* 1 *foot* 9½ Lord D —

493 „ 10 . 0 *Raffaele d'Urbino* — 27 A WARRIOR SLEEPING, and two Allegorical Female Figures; *a moſt exquiſite and finiſhed Production of the Maſter, at an early Period*; from the *Borgheſe Palace*——6¼ *inches, by* 6¼ Duke of A—

199 „ 10 . 0 *Albano* — — 28 VENUS ATTIRED by the GRACES, a Capital Picture of the Maſter, and very remarkable for its Preſervation, his Works in general having turned black—from the *Palace Corſini*——3 *feet* 2¼ *by* 3 *feet* 6 do —

609 „ 0 .. 0 *Guido Reni* .. — 29 ST. PETER—Head and Hands—*in his ſtrong Manner*. Painted at the ſame Period as his celebrated Picture of *St. Peter and St. Paul, at Bologna*, which is juſtly eſteemed *Guido's Chef d'œuvre*; from the *Aldobrandini Apartment, Borgheſe Palace*, 2 *feet* 9½ *by* 2 *feet* 1½ Do —

588 „ 0 .. 0 *Annibale Carracci* — 30 SUSANNA and the ELDERS; a Capital Picture, *with the Name of the Maſter*, and in his grandeſt Style; from the *Villa Aldobrandini*——*ſize* 3 *feet* 7 *by* 5 *feet* 3 Do —

£ s d

462 „ 0 „ 0 *Claude Lorraine* — 31 A LANDSCAPE; the Compoſition remarkably Fine—Scene before Sun Riſe in the Spring, with the Story of *Aſcanius killing Silvia's Stag*. On the back of the Picture is Inſcribed "*Quadro per l'Illmo. et excellmo. Sig. Conteſtabile Colonna queſto di* "5 *Ottobre*, 1681". On the *Face*, "*Claudio invf, Romæ* "1682. *Come Aſcanio saetta il Cervo di Silvia, figliuola di* "*Tirro. Lib.* 7". This is ſuppoſed to be the laſt Picture painted by this great Maſter, who died at the advanced Age of 82 Years, December 9th, 1682; from the *Colonna Palace*, [Cat. No. 153]——*ſize* 4 *feet* 11¼, *by* 3 *feet* 11. The Original Drawing of the Picture with the ſame Date, is in the Poſſeſſion of the *Rt. Hon. Lord Viſcount Palmerſton*. Duke of A,

735 „ 0 „ 0 *Gaſpar Pouſſin* — 32 LANDSCAPE and FIGURES—a View of *Nemi*, near Rome, capital, from the *Colonna Palace*, [Cat. No. 159]——*ſize* 5 *feet* 6½, *by* 2 *feet* 6 Do

441 „ 0 „ 0 *Giacomo Baſſano* — 33 THE JOURNEY of JACOB and HIS FAMILY, a moſt remarkable example of the Maſter, both as to Subject and Execution—Colouring equal to *Titian*——8 *feet* 9, *by* 5 *feet* 5 Mr Robinſon

682 „ 10 „ 0 *Franciſco Parmegiano* — 34 HIS OWN PORTRAIT—ſo always called when in the celebrated Collection of the *King of Naples*, *at Capo di Monte*—Effect prodigious. Duke of A

N.B. a ſmall Copy of this Picture in a Circle, is ſhewn in the Gallery of Florence, as *Parmegiano's own Portrait* ——board 2 *feet* 2, *by* 2 *feet* 11

630 „ 0 „ 0 *Guerchino* — 35 A WARRIOR in Armour, ſaid to repreſent *Scanderberg*; a capital Picture, in his moſt finiſhed Manner, and in the higheſt Preſervation, late one of the moſt eſteemed in the *Albani Palace*——3 *feet* 5, *by* 3 *feet* 11 Lord D

399 „ 0 „ 0 *Guido Reni* — 36 MADONNA DOLORATO—a Head—in the Painting of which, *Guido* has exerted all his Powers, to render it worthy a place in the Cloſet of *Pope Paul the* 5*th*, where it formerly hung, *Borgheſe Palace*——copper, 1 *foot* 3¾, *by* 1 *foot* 7½ Duke of A

196

L S D

588 .. 0 .. 0 *Paulo Veronese* — 37 THE MARRIAGE of the VIRGIN. This Picture, if not conſidered with reſpect to its Size, but to the Study and Excellence diſplayed in every Part, added to the Beauty of the Subject and Compoſition, may in Truth be deemed one of *Paul's* moſt important Works, and is certainly of his Cabinet Pictures the Chef d'Œuvre, from the *Corſini Palace*——2 *feet* 4, *by* 2 *feet* 7½. PAULO VERONESE has introduced his own Portrait in the Figure on the right hand of the Picture Lord D—

735 .. 0 . 0 *Titian* — — 38 THE HOLY FAMILY, with the Shepherd's Offering, in his *Giorgione Manner*; a capital Picture, from the *Borgheſe Palace*, painted at the ſame Period with the celebrated Picture of Profane and Divine Love, ſtill remaining in the *Borgheſe Collection*——4 *feet* 8, *by* 3 *feet* 5¾ Do——

1627 .. 10 .. 0 *Salvator Roſa* — 39 A LANDSCAPE—a rocky Scene, with a diſtant View of a Volcano;—in the foreground are Figures repreſenting the *Finding of Moſes*, *by Pharoah's Daughter* This Picture whether we conſider the grandeur of Conception, power of execution, or unparalleled Preſervation, may juſtly be deemed one of the moſt wonderful Efforts of the Pencil; from the *Palace Colonna*, [N°. 155, Colonna Catalogue]——6 *feet* 7 *by* 4 *feet* 1 Baron Woolf——

840 .. 0 .. 0 *Claude Lorraine* — 40 DIDO and ÆNEAS, with a View of the Port of Carthage. On the *back* of the Picture is this Inſcription "*a di* 27 *Marzo*, 1675, *quadro per L'Ill*^mo *et Ecc*^mo *Conteſtabile Colonna*". On the *face* "*Carthago—Æneas et Dido Claudio inv: f. Romæ* 1676". We have here the Freſhneſs of the Sea-Breeze, happily combined with that Purity of the Italian Atmoſphere, which *Claude*, and *Claude only*, *knew how to give*; and it is ſo exquiſitely finiſhed in all its Parts that a near and repeated contemplation of it can alone impreſs a juſt idea of its excellence; from the *Colonna Palace*, [Cat. N°. 153]——4 *feet* 10, *by* 3 *feet* 10 Do——

£ s d

787 .. 10 .. 0 Sassoferrato — 41 VIRGIN and CHILD, with CHERUBS: this Picture, univerſally conſidered as the chef d'Œuvre of the Maſter, is not leſs remarkable for the extreme Brilliancy of Coloring, than the moſt extraordinary Delicacy with which it is finiſhed; and was probably painted for a private Chapel. Its Effect by Candle-light ſurpaſſes that of perhaps any other Picture; from the *Corſini Palace*——2 *feet* 9, *by* 2 *feet* 7½ Baron Woolf

735 .. 0 .. 0 Annibale Caracci — 42 THE INFANT JESUS SLEEPING, attended by Angels, one of the rareſt and moſt finiſhed Productions of this great Maſter, in his Roman manner; from the *Borgheſe Palace*—— 1 *foot* 8 *by* 2 *feet* 2 Lord D——

1155 .. 0 .. 0 Titian — — 43 MADONA and CHILD, and St. CATHERINE, painted at a Period, when the bold Pencil of Titian produced with a few touches that *Truth of Effect*, which the united Efforts of all ſucceeding Artiſts have in vain endeavoured to rival; from the *Borgheſe Palace*——3 *feet* 9, *by* 5 *feet* Baron Woolf

1155 .. 0 .. 0 Caracci —— 44 CHRIST CROWNED WITH THORNS: In this moſt extraordinary Picture the Painter ſeems to have diſplayed the whole Powers of his Mind and Pencil, in depicting the Agony, Reſignation, and Dignity of the Divine Sufferer. Conſidered as a work of Art, we ſhall find united in this Picture the Correctneſs of Outline of the *Roman School*; the Delicacy and Finiſhing of *Da Vinci*; with the Clear Obſcure and Harmony of the ſublime *Corregio*; from the celebrated Collection of the *King of Naples*, at *Capo di Monte*—— 2 *feet* 3½, *by* 1 *foot* 11½ Earl of Fitzwilliam

1207 .. 10 .. 0 Parmegiano — 45 THE MARRIAGE of ST. CATHERINE. This Picture undoubtedly ranks *the higheſt* of the few Cabinet Pictures of this celebrated Painter, and as ſuch, was ſelected by the late learned and much eſteemed Connoiſſeur and Artiſt *Mr. Gavin Hamilton*, for his celebrated work of the *Scuola Italica*. The lovers of Art muſt lament, that ſo few Pictures of this rare Maſter exiſt, he having dedicated the greater Portion of his ſhort Life to Drawing and Alchymy; from the *Borgheſe Palace*——board 1 *foot* 10½, *by* 2 *feet* 5¼ S. W. Young

46 A LANDSCAPE, repreſenting a ſolemn woody Scene, with Water beneath, in which are introduced the Figures of *Mercury and the Woodman*. *Salvator* in this Picture ſeems to have reached the Summit of the Sublime in Landſcape. His chef d'Œuvre. From the *Colonna Palace*. [Cat. No. 155]—— 6 *feet* 7 *by* 4 *feet* 1

47 THE VISION of St. AUGUSTIN, with the Madona and Choir of Angels in the Clouds. The Majeſty and Sweetneſs of the Virgin, the Variety and exquiſite Beauty of the celeſtial Group, contraſted with the dignified Severity of the St. Auguſtin; to which may be added the richneſs of Colouring, and delicacy of Finiſhing, render this juſtly-ſteemed Picture the very fineſt Production of *Garofolo*; from the *Corſini Palace*——2 *feet* 8½ *by* 2 *feet* 1½

48 NOAH's SACRIFICE, after he quitted the Ark. It is almoſt needleſs to expatiate on the Merits of this celebrated Picture, which has ever been conſidered as the fineſt of *Nicolo's* ITALIAN Pictures, and the Head of the *Corſini* Collection: In it he has united the majeſtic Grandeur of *Mich. Angelo*, the Colouring of *Titian* with that judicious Diſtribution of his Figures, which was *Nicolo's* excluſive Excellence: *Engraved formerly by Giacomo Freij*, and recently by *Volpato*: From the *Corſini Palace*——4 *feet* ½ by 2 *feet* 3½

49 DANAE, mentioned by *Vaſari*, *Edit di Firenzi*, tom. 3, as ſeen whilſt painting, and much praiſed by *Michael Angelo* and *Vaſari*. This Picture was purchaſed at *Venice*, 1750, by the late *Sir W. Young*, Grandfather to the Proprietor of the preſent Collection, and has never to this Time been out of the Family. It is the only Picture in this Catalogue not brought from Italy in the late Revolution.

FINIS.

Printed by J. Smeeton, 148, St. Martin's Lane.